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gauze in a frame, or of wood similar to that of the collecting press, but with openings in it. If the plants are suspended in such a ventilated press in a dry atmosphere they will dry rapidly and well, without any further change of papers. The whole secret of success depends upon drying the plant rapidly and thoroughly, and to this end be sure that your bibulous paper is thoroughly dried before flowers are placed in it. With the utmost skill the results are very variable, often not even good enough to satisfy the requirements of the professional botanist and altogether disappointing to one whose sole desire it is to save as much as possible the beauty of the original color. Some plants are apt to lose their leaves, others turn hopelessly black, whilst in by far the majority the colors fade more or less. Thus some yellows are well retained; as are the blues in the larkspur and the fringed gentian, and the bright reds in the cardinal-flower and the Oswego tea; in other cases, as in the campanula, the color is difficult to preserve at all. A great deal may be accomplished by ingenuity and experiment, and if the reader will only make a few trials he will be in many instances rewarded; for though after all these are but dead leaves, and in some senses but pitiful representatives of the living objects, yet it is surprising to what an extent they may be made to contribute to the intelligent adornment of our homes, if treated only with taste.

Of course the difficulty of fading does not apply to ferns, grasses, and mosses. These need only judgment in the first selection of specimens and care in pressing.

EDWARD H. DAY.

Art Publications.

RECENT MAGAZINE ARTICLES.

- AMERICAN DOMESTIC ARCHITECTURE. A. J. Bloor. Art Jour., June, 8 pp., 2d article.
 ART AMONG THE BALLAD MONGERS. Llewellynn Jewett, F.S.A. Art Jour., June, 3 pp.
 ACADEMY EXHIBITION, THE NEW YORK. Art Jour., May, 2 pp.
 AMERICAN ARTISTS, EXHIBITION OF THE SOCIETY OF. S. N. Carter. Art Jour., May, 2 pp.
 AMERICAN POETRY, LANDSCAPE IN. IV. Lucy Larcom. Ill. Art Jour., May, 5 pp.
 ARCHITECTURE AT THE ROYAL ACADEMY. Builder, May 10.
 ARCHITECTURE AND GENERAL ART IN UNITY AND SYMPATHY. Builder, May 10, 2 pp.
 ART, IMITATION IN. Appleton's Jour., June, 2 pp.
 ART IN BOSTON, THE EXHIBITION OF CONTEMPORARY. I. American Architect, May 10.
 ART IN BOSTON, THE STUDY OF. G. P. Lathrop. Ill. Harper's Mo., May, 22 pp.
 ART CLUBS. Builder, April 12.
 ART IN THE HOUSE. Art Jour., April.
 ART IN THE SCHOOL AND ART IN THE HOME. Builder, April 26.
 ART IN THE SOUTH. II.—Jouett Menefee's Pictures. The Age, April 5.
 ART, TALKS ON. (Continued.) W. M. Hunt. Dwight's Journal of Music, May 10, June 7.
 ART TREASURES, VICISSITUDES OF. H. R. Soden Smith. Ill. Magazine of Art, 3 pp.
 ARTISTS IN ROME, GERMAN. Builder, April 19.
 ARCHITECTS AND THEIR EMPLOYERS, especially in Relation to Public Buildings, The Reciprocal Duties of. A. J. Bloor. American Architect, May 3, 10.
 ARCHITECTS IN ANCIENT EGYPT. Builder, April 19.
 ARCHITECTS, POSITION OF THE ROYAL INSTITUTE OF BRITISH. Builder, May 3, 2 pp.
 ARCHITECTURE OF MILL BUILDINGS. E. A. American Architect, May 10.
 ARCHITECTURAL MOSAIC, ANCIENT. W. H. R. (Building News.) American Architect, May 10.
 ASSYRIAN STATUETTES. Builder, April 26.
 BRITISH PAINTERS. H. B. Willis. Art Jour., June, 3 pp.
 CHESTER CATHEDRAL, RESTORED AND UNRESTORED. II. Ill. Art Jour., May, 2 pp.
 DORÉ AS A SCULPTOR. Art Jour., May.
 ENGRAVING ON WOOD. III. Sarah E. Fuller. Young Scientist, April.
 ENGRAVING ON WOOD, ART OF. W. J. Linton. Atlantic Mo., June, 10 pp.
 ETCHING, ON. Builder, April 19.
 EXHIBITIONS, THE TWO NEW YORK. Atlantic Mo., June, 10 pp.
 FIRE, THE OPEN. (Continued.) Ill. American Architect, May 3.
 FRAME HOUSE SHOULD BE BUILT, HOW A COUNTRY. American Builder, March.
 FRESCOES IN THE ROTUNDA OF THE CAPITOL. Art Jour., May.
 HOUSE ALTERATION. A Suggestion or Two. Ill. Phrenological Jour., June, 2 pp.
 HOUSE BUILDING. XI.—Plan. Boston Journal of Chemistry, May.
 INTERIORS, NEW YORK. Residence of W. H. De Forest. Ill. Art Jour., May, 2 pp.
 MOSAIC WORK IN ARCHITECTURE. Encouragement. Builder, April 19.
 MUSIC AND PAINTING. G. T. Bulling. Music Trade Rev., May 17.
 PAINTING AT PARIS IN 1878, CONTINENTAL. P. G. Hamerton. Princeton Rev., May, 22 pp.
 PAINTING AT PARIS IN 1878, ENGLISH AND AMERICAN. II. P. G. Hamerton. International Rev., May.
 PAINTERS OF ALL SCHOOLS. Ill. Art Jour., May.
 PARIS INTERNATIONAL EXHIBITION, ILLUSTRATED CATALOGUE OF. XIII. Art Jour., May, 8 pp.
 PARIS, THE SPRING ART-EXHIBITIONS IN. Lucy H. Hooper. Art Jour., April, 2 pp.
 PARIS EXPOSITION, THE FINE ARTS AT THE. R. Sturgis. Ill. Scribner's Mo., June, 22 pp.

PARIS INTERNATIONAL EXHIBITION, ILLUSTRATED CATALOGUE OF THE. XII. Ill. Art Jour., June, 5 pp.
 PICTURES OF THE YEAR. I. Ill. Magazine of Art, May, 4 pp.
 PRINTS, THE CLAGHORN COLLECTION OF. Mary W. Fisher. Art Jour., May, 2 pp.
 RECENT ILLUSTRATIONS OF NEW VERSE. Ill. Magazine of Art, May, 2 pp.
 ROYAL ACADEMY, THE. Builder, May 10.
 SCULPTURE IN GOLD AND IVORY. Ill. Magazine of Art, May, 4 pp.
 SPANISH ARTISTS AND THEIR PICTURES, MODERN. S. N. Carter. Art Jour., April, 3 pp.
 WOOD ENGRAVING. III. Henry Holiday. Ill. Magazine of Art, May, 4 pp.

BOOKS.

THE LIFE OF J. M. W. TURNER, R.A. By Philip Gilbert Hamerton.—Boston: Roberts Bros.—Mr. Hamerton's calm and critical biography is delightful reading, and is certainly more trustworthy than the frenzied eulogies by Prof. Ruskin. This double life of Turner, as observer and artist, compels us to distinguish between art and mere observation from the very beginning, under peril of falling into snares which the subject itself has laid for us. We must understand that art and nature are not the same world, but two worlds which only resemble each other and have many things in common. Turner, with the instinct of genius, understood this from the first. Turner is a most instructive subject for the student of art, because he is always and above all things the artist. With all his study of objects and effects, he was never a naturalist. The real motive of every one of his compositions is to realize some purely artistic conception, not to copy what he saw; consequently he lived in a state of mental activity and feeling which cannot be in the least understood until we know what the artistic intelligence is, and what are its necessities, its purposes, and its aspirations. If Turner went frequently to nature for material, he went to the works of great artists who had preceded him that he might profit by their example; and though he had so much originality as to astonish the public of his time, the painter never lived who was more thoroughly imbued with the great artistic traditions. The etchings from Turner's sketches, in the charming volume before us, are very Turneresque. They are: "In an Alpine Valley," "Houses on a Southern Shore," "Ruined Castle," "Boats at Sea in a Breeze," "Rome: Church and Convent of the Quattro Coronati," "City on one of the Rivers of France," "French Boats near Shore, with a Lowering Sky," "Old Town on the Loire," and "Venice."

RUSKIN ON PAINTING. With a Biographical Sketch.—New York: D. Appleton & Co.—This little book, gotten up in the convenient style of the "Handy Volume Series," will be heartily welcomed not only by artists—professional and amateur—but by every person of culture who has not already read "Modern Painters," the costly work of which it is an abridgment. The unabridged work is accessible to comparatively few, while the little volume before us, at its trifling cost, is within the reach of all. The editor, whose name is modestly withheld, has taken consecutively the passages he has selected, and, with the exception of those special discussions which are intelligible only by means of elaborate engravings, gives fairly and comprehensively the argument of the larger work.

CONVERSATIONS ON ART METHODS, by Thomas Couture. Translated from the French by S. E. Stewart, with an Introduction by Robert Swain Gifford.—New York: G. P. Putnam's Sons.—What a delightful teacher is an educated Frenchman! How different his easy colloquial style from the usually labored didactics of the average Anglo-Saxon preceptor! In the volume under consideration, we are glad to notice that the style of the original has scarcely suffered at all by translation, and the introduction by Mr. Gifford, who has himself profited by the teachings of the eminent Frenchman, to the American reader gives a peculiar zest to the volume. Pressed for space as we are, we are sorely tempted to transcribe here for our readers some entire chapters of the book, which we consider perfect lessons for amateurs in drawing and painting. But every one who reads this notice should possess the book. We may add that the publishers have done well their part in making it attractive with tasteful binding, good printing and paper.

TOMPSON'S ROMAN ALPHABET is a handy pocket volume, published by F. W. Devoe & Co. for engravers' and sign-painters' pupils, and for schools or amateurs. It gives some easily-made scales, by means of which any one may draw, in true proportion and in upright or sloping form, all the Roman letters. The reader is given rules as to the proper height of letters, their width, long strokes, hair strokes, feet, and the space between letters; and much other valuable information of the same kind. The book is fully illustrated, well printed, and strongly bound. The price is 75 cents.

THE CATALOGUE OF "A LOAN COLLECTION" OF THE WORKS OF JOSIAH WEDGWOOD, exhibited at the Liverpool Art Club, before us, is at once a record and a key to one of the richest collections of that noble ware which amateurs associate with the name of Wedgwood, the successful, enterprising, intelligent, and honorable manufacturer and tradesman, who brought into activity a body of artists of the first rank and highest skill. In a recent notice of the pamphlet in The London Athenæum, the editor protests against the injustice of the Wedgwood cultus which has been carried, not only in this case, but in nearly all others, to such extravagance as to ignore and even to exclude all reference to the fine artists on whose genius and skill the fortune of Josiah Wedgwood was founded. "The very title of this catalogue," says The Athenæum, "inflicts at wrong; these specimens of the modellers and engravers' art

are not in any sense whatever the 'works' of Wedgwood; they were his wares and the objects of his trade, but they were the products of the art of Flaxman, Fossie, Gosset, and others, who owed nothing of their art to him, while he owed all, except his 'fabrique,' to them. It will hardly be believed that in this catalogue of nearly 1500 of the works of these artists the name of Flaxman occurs but once, that of Fossie twice, one instance of which is in a quotation, and that of Gosset and Fontana once each. These are all the artists' names mentioned in the book."

ART AND ARTISTS IN CONNECTICUT.—Boston: Lee & Shepard.—The author, Mr. H. W. French, gives, in 172 well-printed and profusely illustrated pages, the story of what Connecticut's sons and daughters have done to advance American art. As he says, the history of the fine arts in a single State, at first thought, appears thoroughly insignificant; but, as he adds, there may be exceptions, and he seems to have found one in Connecticut. It will certainly surprise many persons who take up the book to find really how many familiar names of American artists come within its scope. Among the names, for instance, we have F. E. Church, T. B. Bristol, James M. Hart, Daniel Huntington, John F. Kensett, and Henry A. Loop. More than a hundred others, for the most part quite unknown to fame, also receive Mr. French's attention. The literary portion of the work has been done with much care. The volume is well printed, and handsomely bound.

CHINA PAINTING. By M. LOUISE McLAUGHLIN.—Cincinnati: Robert Clarke & Co.—Miss McLaughlin's practical manual for the use of amateurs in the decoration of hard porcelain maintains its place. As a record of personal experience of painting in enamel colors it has certainly fulfilled the modest wish of its writer to add something to the general information on the subject. And of its several chapters on "Firing," "Materials," "Preparing the Design," "General Directions for Painting," "Composition of Palettes," "Tinted Grounds," "General Remarks on Decoration," it may be safely said that they may be the means of saving beginners from the difficulties which beset the writer's own course when she entered upon the practice of the art. Miss McLaughlin has established for herself a worthy reputation as the first American in this country to originate a school of faience, and whatever advice she gives carries with it the weight of the authority of an expert.

"BIBELOTS AND CURIOS" is the title of a valuable little pocket manual for art collectors, by Mr. Frédéric Vors. At the end of the volume a carefully prepared glossary of technical terms is given. The publishers are D. Appleton & Co. The price is seventy-five cents.

THE AMERICAN PLANT BOOKS, for the Preservation of Flowers, Ferns, Leaves, and Grasses, published by Daniel Slote & Co., of New York, will be welcomed by thousands this summer as a delightful substitute for the clumsy extemporized books of their own contriving. These handsomely bound volumes, lettered and indexed, are accompanied by the Veneer Herbaria press, containing porous paper—such a wooden-leaved portfolio with a convenient handle as is referred to by Professor Day in his article on another page. Appended are leaves of adhesive paper, ruled as a guide for cutting to necessary sizes. There are four books in all: one for Forest Leaves; a School Edition, with index and analysis; an Amateur's Edition, with descriptive page; and a Student's Edition, with index and analysis. They are carefully edited by Harlan H. Ballard and S. Proctor Thayer. A representation of the poison ivy and sumach precedes the title-page, which is followed by full descriptions for gathering, preserving, and mounting specimens. We cannot commend the books too highly. Every lover of Nature who passes a few days in the country should have at least one of the set and the wooden press. Orders may be sent either to the publishers or direct to the office of The Art Amateur.

"ART RECREATIONS," a guide for amateurs to all kinds of artistic employments, was originally published in Boston twenty years ago, and had a large sale. Messrs. S. W. Tilton & Co., successors to the house who brought it out, have made additions and changes in the volume from time to time; but it is now out of print, and they think of putting forth a new edition. It is interesting to skim the pages of this book and note how obsolete some of the once fashionable occupations of ladies have become. There was "potichomanie," for instance, a kind of imitation of porcelain, made by pasting pieces of brightly ornamented paper in glass vases and painting the inside of the vessel with color suitable for a background. Then there were "Grecian painting" and "sealing-wax painting," and a score of other "art recreations," some of which may come into fashion again, while others are as deservedly obsolete as the hoop-skirts and queer bonnets of some of the female figures in the illustrations.

MR. CHARLES A. BARRY's forthcoming work on drawing is looked for with much interest, particularly in Boston, where especially he is an authority on art matters. He is head master of the Rhode Island School of Design. The book is to be a condensation of his quite original system and his valuable observations of the delicate details of model and object drawing. The principle is that accuracy in seeing is not a necessity to every open eye, but the result of willing, enthusiastic, energetic study, and the complete comprehension of the quantities and qualities of that which is seen. In a social and rapid manner the author proposes to tell the pupil how to look at what he sees, why he sees it as it is, and how it can be reproduced upon paper precisely as it appears.

READING AS A FINE ART, by Ernest Legouvé, has been translated into English by Abby Langdon Alger, and it has been well done. The little volume is published by Roberts Brothers, of Boston, who will certainly have a great sale for it. No book that we know of treats the subject in so agreeable a manner. The author, a French dramatist of reputation, who has been associated at various times with some of the greatest of his countrymen and countrywomen, is full of anecdote about them in connection with his subject, and, in being so, is delightfully egotistical.

CHARLES E. LITTLE, of Fulton Street, publishes a very complete list of designs for scroll-saw work, including clocks, brackets, frames, fire-screens, bird-cages, easels, fans, toilet mirrors, jewel boxes, etc. Fret-saw work is peculiarly suitable for "wooden wedding" presents, and Mr. Little keeps a large assortment for the purpose.

THE LADY'S KNITTING BOOK. By E. M. C.—New York, Anson D. F. Randolph & Co.—This handy little pamphlet contains eighty easy patterns of useful and ornamental work.

THE LADY'S CROCHET BOOK, published by the same house, gives nearly forty easy patterns.

LITTLE LESSONS FOR LITTLE HOUSEKEEPERS is a series of lessons given at the Wilson Industrial School, also issued by Randolph & Co.

MAGAZINES.

THE ART JOURNAL FOR JUNE, among other notable articles, contains the continuation of Mr. A. J. Bloor's excellent and timely papers on Domestic Architecture, which are fully illustrated, and the continuation of Mr. Llewellynn Jewitt's "Art Among the Ballad-Mongers." Mr. Seymour contributes a new chapter of his "Land of Egypt." The steel engravings for the month—these plates are always an attractive feature of this sumptuously printed magazine—represent pictures by Gérôme, J. D. Linton, and Hamon.

No better indication of the steady improvement of the public taste in matters of art is needed than the increasing circulation in this country of the best foreign art magazines. The announcement of Mr. J. W. Bouton, in another column, for instance, shows that he finds it worth his while to engage with the French publishers for an agency in the United States for the "Gazette des Beaux Arts." This famous magazine, in some respects, surpasses "L'Art" itself, and, in introducing the latter into this country, Mr. Bouton has had surprising success, considering the costliness of the publication. The "Gazette des Beaux Arts" pays especial attention to decorative art, is of more convenient size than "L'Art," and we believe is about half as expensive. Mr. Bouton evidently believes in it, or he would hardly impose upon himself the burden of pushing it at the very time that Estes & Lauriat, of Boston, are announcing their intention to bring out an American art magazine. We have seen proofs of some of the etchings which are to be a feature of this new publication, and can say that they promise well for its pictorial excellence.

LITERARY NOTES.

TENNYSON received \$1750 for "The Defence of Lucknow" in The Nineteenth Century.

MR. BURGESS has issued two more volumes of his Archaeological Survey of Western India, which are now completed. The third volume supplements the two previous volumes, the first of which was occupied chiefly with the Canarese districts, with the caves of Badami and Aiwulli, and with the Jaina temples of Belgaum and Pattadakai; while the second dealt with Ahmedabad and the antiquities of Kathiawad in Cutch. The many important monuments near Junagadh, with the inscription on the gate of the Jaina Temple at Girnar, and a complete description of the fourteen edicts of Asoka, are now surveyed. In addition to those previously published there is now a clear story about the antiquities of the Bidar and Aurungabad districts within the territories of the Nizam (surveyed during the cold season of 1875-6), with full descriptions of the caves of Dharasinha and Karusa, of the Temple of Mahadeva at Narayanpur, of the Madrasah and Mosque at Bidar, of the rock-remains at Amba, and of the rock, caves, and temples of Aurungabad. All these are given with details of the highest interest to the architect and the antiquary.

"The Frown of the Lord," some verses of elevated sentiment and of decided literary merit, by Mr. F. Blake Crofton, a littérateur, lately of New York, have recently been published in several of the newspapers of Canada and Nova Scotia, in which latter province the author now resides.

BOOKS RECEIVED.

MARKOF. By Henry Greville. Philadelphia: T. B. Peterson & Bros.

THE ABBÉ'S TEMPTATION. By Emile Zola. Philadelphia: T. B. Peterson & Bros.

THE CERAMIC ART. By Jennie C. Young. New York: Harper & Brothers.

ART DECORATION APPLIED TO FURNITURE. By Harriet Prescott Spofford. New York: Harper & Brothers.

GRAMMAR OF PAINTING AND ENGRAVING. By Mrs. Kate Newell Doggett. From the French of Charles Blanc. Chicago: S. C. Griggs & Co.

NEW PHOTOGRAPHS.

SARONY has sent us some of his latest "panel pictures." In a portrait of Miss Elsie Moore the modelling of head, neck, and arm is excellent, and shows what the use of light and shade can do when judiciously handled. The balancing of the folds of the drapery is good—full yet crisp; and in a portrait of Ada Cavendish, in a satin gown trimmed with fur, the silky effect is such as to prompt the admirer to look in a corner for the signature of Wilhelms, the everlasting satin painter. The same perfection of texture is found in a "panel" of Miss Baudet, the charming polyglot bride of both the French "Little Duke" and his American cousin. Two good portraits of Mary Anderson in character costume show to advantage the graceful form and intellectual face of the young tragedienne. A large portrait of Aimée, making her look younger than ever, and one of Wilhelmj, are also very good.

PRICE & CAMPBELL send us four new imperials of theatrical persons, all, we believe, connected with the variety theatres. The Boyd sisters, in "décolleté" costume, are lovingly grouped, the one resting her head on the other's shoulder. Minnie Lee, a handsome woman, in low-necked dress, has apparently decapitated herself by putting a long dark fringe arrangement around her neck, the decoration extending almost to the shoulder. There are also an excellent portrait of Hengler, the variety performer, and one of Alice Placide, taken with the peculiar dark background for which Messrs. Price & Campbell have a patent.

ETCHINGS AND ENGRAVINGS.

FREDERICK KEPPELL has a large assortment of rare etchings and fine engravings at his Broadway store, which, as an art educator, is worthier of a visit than some picture galleries where there is a charge for admission. We have not the space even to name all the gems of the collection. In turning over the portfolios offered for our inspection, however, there were some plates which especially pleased us, and we note a few of them. There were a superb little etching of the famous cat designed and engraved by Cornelius Visscher, who lived in the seventeenth century; a proof of the finely finished plate of "The Early Ploughman," by Samuel Palmer, to which Hamerton, in his "Etching and Engraving," devotes several pages; William Sharp's best portrait—that of Sir Joshua Reynolds' John Hunter, the English surgeon; an excellent proof of Salvator Rosa's Diogenes, by the same eminent engraver; an equally good proof of P. C. Canot's "Sunrise," by Claude; and other characteristic landscapes by the same artist, engraved by Vivares. We also note a fine copy of S. W. Reynolds' brilliant mezzotint of Horace Vernet's "Mazeppa"; and a perfect proof of the untouched plate by Lecomte of F. Gérard's "Cupid and Psyche"—an unexcelled specimen of fine lithographic engraving. The Psyche is a portrait of the beautiful Madame Recamier, and the original of the Cupid is said to be the Dauphin of that day; although some experts have thought that they have discovered the features of Chateaubriand in the face of the beauteous youth. Mr. Keppell has some copies of the recent engraving of this fascinating picture which would not remain long in their portfolios if some of our readers should see them.

Notes and Hints.

TRACING-PAPER.—Sometimes it is useful to have strong tracing-paper, especially when transferring designs with many colors, when the paper has to pass frequently through the hands. To produce this it is only necessary to damp the paper with pure, freshly-distilled benzine. The thickest paper may be thus made as transparent as common tracing-paper, and the design traced on it with either pencil or ink. The benzine will soon evaporate, and then leave the paper white and opaque as before; if the design should not be finished before the benzine is evaporated, it is only necessary to damp it anew. This process will furnish a design on un-transparent paper.

DECORATED COTTON FABRICS.—The London Court Journal says: Ladies who are not skilled in needlework decoration will welcome the news that all the new washing dresses for the coming season are printed with floral borders. Many of the cotton fabrics bear a sheen like satin, and are covered with little groups or sprigs of flowers "à la Pompadour." Salmon-pink sateen with sprays of brown leaves, or turquoise blue with white flowers, are well fitted for the fashionable Watteau dresses, and for quieter dresses gray, stone, and cream-colored foundations are used, with little bouquets of mixed flowers printed on them.

NEEDWORK AND EMBROIDERY have in all ages been "a prey" to successful soldiers. The Queen of Würtemberg, we are told, saved her drawing-room furniture from the rapacity of Napoleon I. by telling him that it was embroidered by herself, whereas it had been worked at Lyons. The emperor, with some simplicity, took her word, and, with a well-founded distrust of the value of amateur-work, left her in the enjoyment of possession; but the queen was rather troubled in her conscience at having told a plain and straightforward and unvarnished lie, for she was a pious princess—a daughter of George III.—and had been religiously brought up. English soldiers, too, have not been above "looting" needlework, as the Chinese in the last war could testify.

THE ZULU WAR-DRESS is most fantastic, but at the same time most picturesque. First, round the ankle there is a fringe of long hair from a bullock's tail; immediately above the calf of

the leg there is another, which hangs downwards nearly to the first; the knee and tendon Achilles are quite free; round the waist is a girdle of wild-cat or monkey tails strung so close together that it forms a complete kilt; round the neck is another fringe of cow-tails, and innumerable strings of beads of all colors and descriptions. The arms are similarly protected with cow-hair round the arm above the elbow and also above the biceps muscle; some have ivory bands round this part, to indicate rank; the head likewise is fantastically dressed with stuffed rolls of otter-skin—black ostrich feathers and tufts of the same of all shapes and sizes, crowned by long feathers, standing upright or inclined at various angles. On the whole, the Zulu looks a most formidable warrior.

A **MARBLE SCULPTURED SARCOPHAGUS** has been discovered lately at Padua by a bric-a-brac dealer from Venice. It is undoubtedly by Donatello, an artist who was beyond comparison the most brilliant genius of the Renaissance (1380 to 1468 was his period). The sarcophagus was carved from a solid block of marble. Upon one of the sides is represented, in admirable bas-relief, Saint Justina—the person supposed to have been entombed in it; at each end an angel draped holding a censer. According to a French authority, "One cannot conceive of anything more exquisite than this couched figure, covered from head to foot with a veil or transparent shroud, a crown upon her head, surrounded by a halo; the saint does not appear to be dead, but simply sleeping in the ecstasy of an eternal beatitude. The form is divinely beautiful." This sarcophagus has been purchased by the South Kensington Museum at a comparatively small price. The dealer first sent a photograph of it to the museum, and the authorities there recognized it at once as a fine work by Donatello, from having already several of his important works. It was discovered in a vineyard in Padua, where it had been used for a century or two to hold water, the sculptured sides being turned toward the earth in such a way that they were completely hidden. There was a time in Italy, in the sixteenth century, during which bad taste presided over the mania for reconstruction or pretended restoration of the ecclesiastical monuments. On all sides one heard the cry that magnificent sculptures, altars, and grand works of the Renaissance were "barbarous" and out of date. Fine and important works accordingly were laid aside and replaced by constructions surcharged with carved wood or gilded metal and colored marbles of all sorts of richness save that of art. It was probably at this time that this precious Donatello was put out of sight.

SPURIOUS OLD MAJOLICA.—Amateurs in ceramics seeking genuine specimens of old Majolica will read with interest Burty's description of the treatment of the pieces produced in the factory of the Marquis of Ginori, at Doccia, near Florence: "The first thing they do is to put them in a dug-heap to rot; then they expose them to the hot sun, or else they boil them in greasy, dirty water to give them the smell of antiquity; they scrape the enamel with emery paper in order to rub the betraying varnish off, and make ingenious cracks and chips in them. These freebooters sometimes purposely break the piece, and put it clumsily together again. It is seldom that, with one or other of their frauds—of which we have mentioned only the commonest—they fail to deceive a credulous amateur, a novice in this branch of art. No tribunal exists for the punishment of these frauds, and, indeed, what judge could decorously keep his countenance when a victim's sole complaint to him is that he has purchased a genuine Luca della Robbia for only thirty francs. A spurious imitation, however, can hardly resist the double analogies of good taste and experience, or the expert criticism of real connoisseurs or of learned amateurs; a close comparison between it and an original suffices to show where the factitious piece of antiquity is halt and deformed." Dupes confer no benefit, but inflict great injury on genuine art in the encouragement they afford impostors by purchasing their spurious rubbish. The old Majolica of Italy is already bought up, and only to be seen by the public in museums.

POISON IN SEWING-SILK.—A story comes from France respecting poison by the use of sewing-silk. The victims were women employed in large establishments where much hand-sewing was required. The poison was introduced into the human system by the mouth, the women being in the habit of biting the thread, and of twirling it between their lips when threading a needle. The symptoms of the sufferers indicated lead poisoning; painter's colic being frequently occasioned. It is to be said, however, that the weighting of silk in European dyeing is usually done with the salts of iron; but the Asiatics, both Chinese and Japanese, have a trick of weighting raw silks with salts of lead.

HOW TO WASH SILKS.—Lay the silk smoothly on a clean board, rub soap upon it, and brush it with a rather hard brush. The amount of brushing requisite will depend on the quantity of grease upon the silk. When it has been sufficiently brushed with the soap to cleanse it from grease and dirt, it should be well brushed on both sides with clean cold water. A little alum infused in the last water with which the silk is brushed will prevent the colors from spreading. Should there be any patches of grease upon the silk, they should be removed as previously described, or by the application of a little camphene and alcohol. Folding or wringing silk when wet must be scrupulously avoided, as creases made in silk when wet will never disappear; and, in like manner, hot suds must not be used for washing silks, as they will in most instances remove the colors.

Miss Alice Halsey, late teacher of wood-carving at Washington University, St. Louis, has gone to Washington, D. C., where she will instruct pupils either singly or in class in wood-carving and the Kensington needlework. Miss Halsey's teaching and work by orders were highly satisfactory in St. Louis, and the best wishes of a large circle of friends attend her to her new home.